

tranquillo. dim.

In thy cool depths, if wea-ry and distress'd, The soul may foretaste have of heav'n's own rest.

B Adagio come 1ma.

Adagio come 1ma.

p espress. dim.

Molto moderato come 1ma. a tempo.

Molto moderato come 1ma.

Now night-in - gale to si-lence gives a voice, . . . And in the

cres.

still-ness running brooks re - joice; . . . While o - ver all, with so-lemn, steadfast

cres.

dim. p

eyes, The stars, . . . the stars look down on hu-man des-ti-nies.

mf p

night and stars, and ev - 'ry bless - ed power That sheds sweet in - flu - ence

cres.

p

cres.

at this witch - ing hour, . . . On ye I call, . . . on ye I

C

p

p

espress. il Tema.

call . . . to guide my trem - bling hand, As here, be - fore the

p

espress.

Rose of Fate, I stand . . .

rall.

Poco Andante e tranquillo.

p

rall.

Poco Andante e tranquillo. ♩. = 54.

(She plucks a rose.)

dim.

V

tranquillo.

Say, what dost thou bear, . . .

p

Ped.

. . . in the se - cret deep Of thy heart, my Rose? . . . O love - liest flow'r, a -

Ped.

*

- wake thee from sleep, . . . And thine eyes un - close ; For fain would I read in their

Ped.

*

Ped.

*

dim.

ten - der glow, Read all my des - ti-ny. In sunshine re -

p

Ped.

*

Ped.

*

Ped.

*

- joice? or in dark - ness weep? . . . Rose, which shall it

mf

p

Ped.

*

Ped.

*

Ped.

*

be? . . . Rose, which shall it be? . . . As the years pass on, as the

p *cres.*

Ped. *

years pass on, pass on with un - ceas - ing flow. . . . Say,

poco rit. *a tempo.* *p*

p a tempo. *poco rit.* *Ped.*

what dost thou whis - per with fra - grant breath, O my dain - ty bloom? Dost

p

speak of life love-less— a liv - ing death, As my drea - ry doom? . . . Or

poco rit. *a tempo.* *p*

colla voce. *a tempo.*

tell'st thou of days . . . when the voice un - known That flut - ters my heart . . . With

p

cres. *sempre cres.*

songs of true love from the flow - 'ry heath, Shall nev - er de - part, shall nev - er de - part, But

cres. *sempre cres.*

f *molto espress.*

sing . . at my side, sing at my side and be all . .

f *f*

E *p*

. . mine own. *tr* Live on, my sweet Rose, . .

p *p* *Ped.*

till the Christ - mas bells Fill earth and sky; . . In fade - less beau-ty,

Ped.

*

cres.

my heart fore-tells, . . Thou'lt meet his eye, . . Who sure - ly is com-ing with

cres. *Ped.*

*

words of fate, Thy lord and mine. . . O

mf

Ped. *

flow'r, dear flow'r, . . . O flow'r, dear

mf *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

flow'r, . . . what might com-pels, What charm of thine, My

cres.

cres.

Ped. * *Ped.* *

lov-er to hast-en, my lov-er to hast-en, what might . . . com-pels my lov-er to

cres. *f* *poco accel.*

cres. *f* *poco accel.*

hast-en, my lov-er to hast-en, to hast-en, and

f

poco rit. e dim. F a tempo.

not be late?

poco rit. e dim. p a tempo.

Ped. *

p *p*

O flow'r, dear flow'r, . .

p

not be

. . what might com - pels . . My lov - - er to hast-en, and not. be

mf *f* *mf*

late?

f *dim.* *p*

Ped. * *Ped.* * *Segue subito.*

No. 6.

SONG.—“O ZEPHYR, STIRRING 'MIDST THE LEAVES.”
 CHORUS.—“BLESSED FIRE OF GOOD SAINT JOHN.”

L'istesso tempo.

(A voice sings in the distance. Nancy stands listening. The light of St. John's fire falls upon her.)

Andante moderato e semplice.

SOLO. TENOR.

semplice.
Andante moderato e semplice. ♩ = 84.

Un - to my dar-ling's cham - ber hie, And through the o - pen lat - tice fly So

qui - et - ly, *p* The vi - sions maid - en fan - cy weaves Dis - *cres.*

poco cres.

- turb not, lest they sud - den pass, *mf* The vi - sions maid - en fan - cy weaves Dis - *dim.*

mf *dim.*

- turb not, lest they sud - den pass, *p* And she a - wake, and she a - wake, to *poco rit.*

p *colla voce.*

find, a - las! . . . They sha - dows be. *p* *a tempo.*

p *a tempo.* *mf*

Ped. * Ped. *

G *C* *semplce.* *p* In - to the tis - sue of her dream *non legato.*

dim. *p*

Ped. * Ped. * Ped. * simile.

My soft-ly whis-pered name com-pel, And straight her cap-tive hear-ing tell How

I... a-dore. Say, as to ri-ver flows the stream, And

as the riv-er runs to sea, Say, as to riv-er flows the stream, And

as the riv-er runs to sea, So I must seek, so I must seek her

com - - pa - ny For ev - er - more.

*Ped. * Ped. **

H

If, moved, she out of

dim. *p*

Ped. * *Ped.* *

slum - - ber start, Then, gen-tle Ze - phyr, calm her fears, Soft

Ped. * *Ped.* *

urg - ing that my sighs and tears For pi - - ty call,

p

Soft urg - - ing that my sighs and tears For

pi - - - - - ty call. Gen - tle Ze - phyr,

p *p*

Ped. *

rit. *a tempo.* *p*

calm her fears,— From her pure shrine I'll

p *rit.* *a tempo.* *p*

mf

ne'er de - part, But, kneeling, cease - less wor - ship there, From her pure shrine I'll

mf

ne'er de - part, But, kneel - ing, cease - less wor - ship there, Till deep de - vo - tion

mf

rall. *f* *p* *rit.*

melts the fair, And love, and love . . wins

mf *p* *p colla voce.*

Ped. * *Ped.* *

I a tempo. (Nancy goes slowly into the house.)

all. *8va* *dim.*

a tempo. *dim.*

Ped.

SOPRANO. * Villagers in the distance.
pp Bless - ed fire of good Saint John ! Hap - py all it shines up - on,
ALTO. *pp* Bless - ed fire of good Saint John ! Hap - py all it shines up - on,
TENOR. *pp* Bless - ed fire of good Saint John ! Hap - py all it shines up - on,
BASS. *pp* Bless - ed fire of good Saint John ! Hap - py all it shines up - on,
pp Bless - ed fire of good Saint John ! Hap - py all it shines up - on,

pp

*

Home - ward go we by its light, Neigh-bours dear, a sweet good night, *pp*
 Home - ward go we by its light, Neigh-bours dear, a sweet good night, *pp*
 Home-ward go we by its light, Neighbours dear, a sweet good night, *pp*
 Home-ward go we by its light, Neigh - - bours dear, good night,

J pp Neighbours dear, a sweet good night, *pp* good
 neighbours dear, neighbours dear, a sweet good night, *pp* good night,
 neighbours dear, neighbours dear, a sweet good night, *pp* good night,
 neighbours dear, a sweet good night, good night, . . .

J pp

* Where practicable, this should be sung by a Semi-Chorus of not less than sixteen voices, away from the platform ; if not, by all the choir *seated*, and as soft as possible.

*Più lento.*TENOR SOLO. *espress.*

Till deep de -

night, . . .

a sweet good night. . .

good night, ..

a sweet good night. . .

good night, ..

a sweet good night. . .

good night, . . . good night. . .

Più lento. ♩ = 60.*rit.**pp**Ped.*

vo - tion melts the fair,

And love wins all. . . .

cres - cen - do.

*molto rall.**a tempo.* ♩ = 60.*espress.**f**ff** *Ped.** *Ped.** *Ped.** *Ped.* **Ped.**Ped.* *

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

V

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V

V

V

V

V

V

V

V

V

SCENE III.

The Squire's Hall. Christmas Day.

No. 7. CAROL (SOLO AND CHORUS).—"THREE KINGS ONCE LIVED."

Andante con moto. ♩. = 42.

f marcato.

dim. p

MARGARET.

Three kings once lived in East - ern land, Full wise were they, as wise could be, And

'neath the mid - night sky would stand, To read the stars most pa - tient - ly. Then

p

A *poco cres.* *mf*

one un - to the o - thers said: A. star un-known hath come in sight, It

poco cres.

dim. *poco rit.* *p*

go - eth East from o - ver-head, And shin - eth like a me - teor bright.

mf *dim.* *poco rit.*

CHORUS. THE VILLAGERS.

SOPRANO.

Maestoso religioso.

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

ALTO.

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

TENOR.

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

BASS.

Star of Beth - le-hem, lead the way, Star of Beth - le-hem, lead the way,

Maestoso religioso. ♩ = 52.

f *f* *f* *f*

Through the night, till thy bright ray Pal - eth with the dawn of day.

Through the night, till thy bright ray Pal - eth with the dawn of day.

Through the night, till thy bright ray Pal - eth with the dawn of day.

Through the night, till thy bright ray Pal - eth with the dawn of day.

Come 1ma. $\text{♩} = 42$.

Piano introduction for 'Come 1ma.' in G major, 6/8 time. The right hand features a rapid, ascending and descending scale-like pattern with many beamed eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

MARGARET.

Vocal and piano accompaniment for Margaret's first line. The vocal line is in G major, 6/8 time, with lyrics: "An - o - ther cried : For that sweet sign Mine eyes have looked these ma - ny years, And". The piano accompaniment is in G major, 6/8 time, with a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano).

Vocal and piano accompaniment for Margaret's second line. The vocal line continues with lyrics: "pro - phets on its light di - vine Have longed to gaze, with sighs and tears. Then". The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include *p* (piano).

Vocal and piano accompaniment for Margaret's third line. The vocal line continues with lyrics: "spake the third : O bro - thers twain, To fol - low let us now a - gree, The". The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include *poco cres.* (poco crescendo) and *mf* (mezzo-forte).

Vocal and piano accompaniment for Margaret's fourth line. The vocal line concludes with lyrics: "time is ripe, and Heav'n doth deign To show a ho - ly mys - te - ry." The piano accompaniment concludes with the same eighth-note bass line and chords. Dynamics include *dim.* (diminuendo), *poco rit.* (poco ritardando), and *mf* (mezzo-forte).

CHORUS. THE VILLAGERS.
Maestoso religioso.

Star of Beth-le-hem, lead the way, Star of Beth-le-hem, lead the way,

Star of Beth-le-hem, lead the way, Star of Beth-le-hem, lead the way,

Star of Beth-le-hem, lead the way, Star of Beth-le-hem, lead the way,

Star of Beth-le-hem, lead the way, Star of Beth-le-hem, lead the way,

Maestoso religioso. ♩ = 52.

Thou art all our hope and stay, Nev-er veil thy light, we pray.

Thou art all our hope and stay, Nev-er veil thy light, we pray.

Thou art all our hope and stay, Nev-er veil thy light, we pray.

Thou art all our hope and stay, Nev-er veil thy light, we pray.

Come 1ma. ♩ = 42.

f *dim.*

MARGARET.

These kings they passed o'er coun-tries wild, Then came un - to a sta - ble poor, And

saw a lit - tle new - born child— The star did rest a - bove the door; "O

King of earth and heav'n," they said, "We wor - ship at Thy man - ger-throne, And

crown with gifts Thy sa - cred Head, For Thou art Lord, and Thou a - lone."

CHORUS.

Maestoso come 1ma.

Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,
 Star of Beth - le-hem, rest where we Our Lord Christ may al - so see,

Maestoso come 1ma.

B sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

sempre f

rest where we our Lord may see, And with Him for ev - er be. . .

B

sempre f

p and with Him for ev - er be, . . . and with Him for ev - er be. . .

ff *rit.*

p and with Him for ev - er be, . . . and with Him for ev - er be. . .

ff *rit.*

p and with Him for ev - er be, . . . and with Him for ev - er be. . .

ff *rit.*

p and with Him for ev - er be, . . . and with Him for ev - er be. . .

ff *rit.*

Andante come 1ma.

p *ff* *rit.* *f*

Ped. *

ff

Ped. *

Segue.

No. 8.

CHORUS.—“WELCOME, HAPPY MAID.”

Nancy enters, wearing an unfaded rose.

L'istesso tempo. ♩ = 42.

p

espress. il Tema.

SOPRANO.

See! on her breast gleams the

ALTO.

See! on her breast gleams the

TENOR.

See! See! on her breast gleams the

BASS.

See!

rose, . . . Like a ru-by it glows! . . .

rose, . . . As in sum-mer it blows, . . . it blows! . . .

rose, . . . Like a ru-by it glows! . . .

p Like a ru-by it glows! . . .

poco cres. *mf* *dim.*

Andantino con moto.

The piano introduction consists of two systems of staves. The first system has four staves (three treble, one bass) with rests. The second system has a grand staff (treble and bass) with a melody in the right hand and accompaniment in the left hand. The tempo is marked *Andantino con moto.* with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The introduction ends with a *Ped.* (pedal) marking and an asterisk.

The vocal entry begins with the lyrics "Welcome, hap - py". The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the vocal melody and piano accompaniment. The piano part features a continuous eighth-note accompaniment. The tempo is marked *Andantino con moto.* with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The piano part includes *Ped.* (pedal) markings and asterisks.

The vocal and piano accompaniment continues with the lyrics "Welcome, hap - py maid, In this hap - py hour; . . . Love's bloom can-not fade, love's". The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the vocal melody and piano accompaniment. The piano part features a continuous eighth-note accompaniment. The tempo is marked *Andantino con moto.* with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The piano part includes *Ped.* (pedal) markings and asterisks.

bloom can - not fade, But, all un - dis - may'd, . . . Braves the *dim.*
 bloom can - not fade, But, un - - dis - may'd, Braves the *dim.*
 bloom can - not fade, But, un - - dis - may'd, . . . Braves the *dim.*
 bloom can - not fade, But braves win - - - - - ter's *dim.*

win - ter's power. *C*
 win - ter's power. Wel - come, hap - py maid, In this
 win - ter's power.
 power. . . Wel - come, hap - py maid, In this hap - py hour; . . . *C*
p

Ped. * *Ped.* * *Ped.* * *Ped.* *

Wel - come, hap - py maid, wel - come, wel - come,
 hap - py hour, wel - come, hap - py maid, wel - come, wel - come,
 Wel - come, wel - come,
 Wel - come, in this hap - py hour, . . . in

cres. *mf* *cres.* *mf* *cres.* *mf*

Ped. *

in this hap - py hour ; Love . . thy

in this hap - py hour ;

in this hap - py hour ; . . Love . . thy guard shall be,

this hap - py hour ;

guard shall be, . . thy guard Through the fu - ture years.

Love thy guard shall be,

thy guard Through the fu - ture years. . .

thy guard . . shall be,

O sweet

Love . . thy guard shall be, O sweet

Sweet

Love . . thy guard shall be,

Ped. * Ped. * Ped. *

8060.

cres. *mf*

mys - te - ry Of its po - ten - cy— Love, . . thy guard shall be

cres. *mf*

mys - te - ry Of its po - ten - cy— Love thy guard,

cres. *mf*

mys - te - ry Of its po - ten - cy— Love thy guard,

p *cres.* *mf*

O sweet mys - te - ry Of its po - ten - cy— Love thy

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.

Through . . the fu - ture years, Love, . . thy guard shall be . . through the

dim.

love . . thy guard shall be through the fu - ture

dim.

love thy guard shall be through the fu - ture

dim.

guard shall be, shall be . . through the fu - ture

Ped. * *Ped.* *

p

years, Love . . thy guard shall be Through the fu - ture years,

p

years, Love thy guard, Through the years,

p

years, Love thy guard, Through the years,

p

years, Love thy guard, thy guard shall be, . .

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim.

Hap - py, hap - py e'en thy tears, . . hap - py

dim.

Hap - py, hap - py e'en thy tears, . . hap - py

dim.

Hap - py, e'en thy tears, e'en thy tears ! . . .

dim.

Hap - py, hap - py e'en thy tears, . . hap - py,

dim.

Ped. *

p **E**

e'en thy tears ! . . Wel - come, hap - py maid, In this

p

e'en thy tears ! Wel - come, hap - py, hap - py

p

Wel - come, hap - py maid, In this hap - py hour, . .

p

e'en thy tears ! . .

E

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

cres.

hap - py hour, in this hap - py hour ; Love thy guard, thy

cres.

maid, in this hap - py hour ; Love thy guard shall

cres.

in this hap - py hour ; Love thy guard, thy

p

Love thy guard

cres.

p

sempre dim. *poco rall.*

guard shall be, . . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

be, . . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

guard shall be, . . . through the years, . . . Hap - - py

sempre dim. *poco rall.*

. . . shall be, . . . Hap - py

sempre dim. *pp* *poco rall.*

a tempo.

pp e'en thy tears! . . .

a tempo.

pp e'en thy tears! . . .

a tempo.

pp e'en thy tears! . . .

a tempo.

pp e'en thy tears! . . .

pp a tempo.

Ped.

** Segue.*

No. 9.

SCENA AND CHORUS.—"A LOVER IF BOLD."

L'istesso tempo. ♩ = 72.*f marcato.*ROBERT. *mf*

A lov - er if bold doth the Fates com -

*sf**p*

- pel

His bid -

ding to do . . .

as he will

- eth ;

But tim -

id's the swain

who lets

blind

For-tune tell

What hap . . .

shall be his . . .

when the

loud . . wedding bell Rings joy - ous - ly out, . . 'tis some -

- times a knell, . . And sor - row the life - cup fill - - - -

Allegretto. *mf* A good thing I take with my

eth. *Allegretto.* ♩ = 152. *mf*

strong right hand, Where - 'er . . in the world I see . . it; And

nev - er 'twixt do - ing and doubt - ing stand, But zeal - ous - ly fol - low my

p *cres.*

poco accel. e cres.

heart's com-mand, As now I go for - ward with love's . . de -

mf poco accel.

f (snatching the rose from Nancy.) *f*

- mand, . . O vain for the maid - en to

f

Molto vivace quasi Presto.

flee it.

THE VILLAGERS. SOPRANO.

ALTO.

TENOR.

BASS.

Strange things be - fall! . .

Strange things be - fall! . .

Strange things be - fall! . .

Strange things be - fall! . .

Molto vivace quasi Presto. ♩ = 112.

f *f*